

Among the Opera Stoodees.

Ways of the Woman Worshiper of Stage Idols: Backache Discouraged by Music.

That music has enough charms to make men and women—particularly women—stand for three hours and longer at a



Stretch without flinching is proved every Saturday afternoon at the Metropolitan.



YOU NEED A DISCUNT AT WAGNER.

Opera House. On Saturdays the feminine standees are out in full force.

At almost every matinee, long before the opera begins, there is a long line of women

marking a year after a period of five years in that institution. But it is not likely that she intends to remain longer than the three years of her present contract.

Of all the American girls now singing in Europe none seems to have the promise of such a successful career as Geraldine Farrar, the young woman from Massachusetts who has recently become a member of the company at the Royal Opera House in Berlin.

None other seems destined to join so soon the ranks of the world's great divas, although it is not yet possible to say that she is certainly predestined to such glory.

Miss Farrar sang in Berlin last winter in Italian before she became a regular member of the company. In the present season she made her first appearance in German, and Gounod's "Roméo et Juliette," which has not been in the repertoire of the Royal Opera House for years, was revived for her benefit.

Curiously enough, Miss Farrar has delighted the German critics much less since she began to sing in her own language.

"La Traviata" and "Faust," which she gave in Italian, pleased them much better. They discovered when she sang German faults in her voice and in her method that they had never spoken of before. But they were compelled to admit that no young singer in recent years had shown such promise of a great career as Miss Farrar, who is only in the early 20s.

She is the daughter of a former baseball player, "Sid" Farrar, and studied in New York with Miss Emma Thursby before she went abroad to continue her lessons in Berlin under Graziano. Miss Farrar sang in New York for Mme. Sembrich, whose repertoire she expects to sing, and in Boston for Mrs. Nordica. Both encouraged her.

It is impossible to predict so early in a young girl's studies whether or not she will ever have a great career. That must appear afterward when the voice begins to develop under proper instruction, and often is not known until a singer has been on the stage for several years. All that can be said is that a young woman whether or not she has voice enough to make it worth while for her to continue to study. Both Miss Sembrich and Nordica urged Miss Farrar to stick to her work. She is unusually gifted as an actress.

Nearly the utmost that Miss Farrar can accomplish at the Royal Opera House in Berlin will be to reach the salary of \$200

encircling the lobby and besieging the box office for admissions. It is noticeable that the first-comers seem to be in just as much



THE TOWER OF MUSIC.

of a hurry as those who arrive later—and for a good reason: every woman of them has in her mind's eye a particular brass railing on the other side of the entrance doors which divides the orchestra chairs from the standees' quarters, the five-dollar-a-ticket elect from the one-dollar-and-a-half cosmopolitans, and she is cherishing a



ADORATION AT THE LITTLE SIDE DOOR.

determination to reach that railing among the first.

Once past the ticket taker the rush begins, and the invaders who reach the coveted goal have a big sigh of relief. Then, happy in the possession of a good, stout support to lean against and an unobstructed view of the stage, they contentedly settle themselves on their two feet for an afternoon's enjoyment.

And that the majority of the standees—even the unlucky ones who don't get anywhere near the sustaining railing and must content themselves with looking

at a hurry as those who arrive later—and for a good reason: every woman of them has in her mind's eye a particular brass railing on the other side of the entrance doors which divides the orchestra chairs from the standees' quarters, the five-dollar-a-ticket elect from the one-dollar-and-a-half cosmopolitans, and she is cherishing a

of a hurry as those who arrive later—and for a good reason: every woman of them has in her mind's eye a particular brass railing on the other side of the entrance doors which divides the orchestra chairs from the standees' quarters, the five-dollar-a-ticket elect from the one-dollar-and-a-half cosmopolitans, and she is cherishing a

of a hurry as those who arrive later—and for a good reason: every woman of them has in her mind's eye a particular brass railing on the other side of the entrance doors which divides the orchestra chairs from the standees' quarters, the five-dollar-a-ticket elect from the one-dollar-and-a-half cosmopolitans, and she is cherishing a

of a hurry as those who arrive later—and for a good reason: every woman of them has in her mind's eye a particular brass railing on the other side of the entrance doors which divides the orchestra chairs from the standees' quarters, the five-dollar-a-ticket elect from the one-dollar-and-a-half cosmopolitans, and she is cherishing a

of a hurry as those who arrive later—and for a good reason: every woman of them has in her mind's eye a particular brass railing on the other side of the entrance doors which divides the orchestra chairs from the standees' quarters, the five-dollar-a-ticket elect from the one-dollar-and-a-half cosmopolitans, and she is cherishing a

of a hurry as those who arrive later—and for a good reason: every woman of them has in her mind's eye a particular brass railing on the other side of the entrance doors which divides the orchestra chairs from the standees' quarters, the five-dollar-a-ticket elect from the one-dollar-and-a-half cosmopolitans, and she is cherishing a

of a hurry as those who arrive later—and for a good reason: every woman of them has in her mind's eye a particular brass railing on the other side of the entrance doors which divides the orchestra chairs from the standees' quarters, the five-dollar-a-ticket elect from the one-dollar-and-a-half cosmopolitans, and she is cherishing a

of a hurry as those who arrive later—and for a good reason: every woman of them has in her mind's eye a particular brass railing on the other side of the entrance doors which divides the orchestra chairs from the standees' quarters, the five-dollar-a-ticket elect from the one-dollar-and-a-half cosmopolitans, and she is cherishing a

of a hurry as those who arrive later—and for a good reason: every woman of them has in her mind's eye a particular brass railing on the other side of the entrance doors which divides the orchestra chairs from the standees' quarters, the five-dollar-a-ticket elect from the one-dollar-and-a-half cosmopolitans, and she is cherishing a

of a hurry as those who arrive later—and for a good reason: every woman of them has in her mind's eye a particular brass railing on the other side of the entrance doors which divides the orchestra chairs from the standees' quarters, the five-dollar-a-ticket elect from the one-dollar-and-a-half cosmopolitans, and she is cherishing a

of a hurry as those who arrive later—and for a good reason: every woman of them has in her mind's eye a particular brass railing on the other side of the entrance doors which divides the orchestra chairs from the standees' quarters, the five-dollar-a-ticket elect from the one-dollar-and-a-half cosmopolitans, and she is cherishing a

of a hurry as those who arrive later—and for a good reason: every woman of them has in her mind's eye a particular brass railing on the other side of the entrance doors which divides the orchestra chairs from the standees' quarters, the five-dollar-a-ticket elect from the one-dollar-and-a-half cosmopolitans, and she is cherishing a

of a hurry as those who arrive later—and for a good reason: every woman of them has in her mind's eye a particular brass railing on the other side of the entrance doors which divides the orchestra chairs from the standees' quarters, the five-dollar-a-ticket elect from the one-dollar-and-a-half cosmopolitans, and she is cherishing a

of a hurry as those who arrive later—and for a good reason: every woman of them has in her mind's eye a particular brass railing on the other side of the entrance doors which divides the orchestra chairs from the standees' quarters, the five-dollar-a-ticket elect from the one-dollar-and-a-half cosmopolitans, and she is cherishing a

of a hurry as those who arrive later—and for a good reason: every woman of them has in her mind's eye a particular brass railing on the other side of the entrance doors which divides the orchestra chairs from the standees' quarters, the five-dollar-a-ticket elect from the one-dollar-and-a-half cosmopolitans, and she is cherishing a

of a hurry as those who arrive later—and for a good reason: every woman of them has in her mind's eye a particular brass railing on the other side of the entrance doors which divides the orchestra chairs from the standees' quarters, the five-dollar-a-ticket elect from the one-dollar-and-a-half cosmopolitans, and she is cherishing a

of a hurry as those who arrive later—and for a good reason: every woman of them has in her mind's eye a particular brass railing on the other side of the entrance doors which divides the orchestra chairs from the standees' quarters, the five-dollar-a-ticket elect from the one-dollar-and-a-half cosmopolitans, and she is cherishing a

of a hurry as those who arrive later—and for a good reason: every woman of them has in her mind's eye a particular brass railing on the other side of the entrance doors which divides the orchestra chairs from the standees' quarters, the five-dollar-a-ticket elect from the one-dollar-and-a-half cosmopolitans, and she is cherishing a

of a hurry as those who arrive later—and for a good reason: every woman of them has in her mind's eye a particular brass railing on the other side of the entrance doors which divides the orchestra chairs from the standees' quarters, the five-dollar-a-ticket elect from the one-dollar-and-a-half cosmopolitans, and she is cherishing a

of a hurry as those who arrive later—and for a good reason: every woman of them has in her mind's eye a particular brass railing on the other side of the entrance doors which divides the orchestra chairs from the standees' quarters, the five-dollar-a-ticket elect from the one-dollar-and-a-half cosmopolitans, and she is cherishing a

of a hurry as those who arrive later—and for a good reason: every woman of them has in her mind's eye a particular brass railing on the other side of the entrance doors which divides the orchestra chairs from the standees' quarters, the five-dollar-a-ticket elect from the one-dollar-and-a-half cosmopolitans, and she is cherishing a

of a hurry as those who arrive later—and for a good reason: every woman of them has in her mind's eye a particular brass railing on the other side of the entrance doors which divides the orchestra chairs from the standees' quarters, the five-dollar-a-ticket elect from the one-dollar-and-a-half cosmopolitans, and she is cherishing a

of a hurry as those who arrive later—and for a good reason: every woman of them has in her mind's eye a particular brass railing on the other side of the entrance doors which divides the orchestra chairs from the standees' quarters, the five-dollar-a-ticket elect from the one-dollar-and-a-half cosmopolitans, and she is cherishing a

of a hurry as those who arrive later—and for a good reason: every woman of them has in her mind's eye a particular brass railing on the other side of the entrance doors which divides the orchestra chairs from the standees' quarters, the five-dollar-a-ticket elect from the one-dollar-and-a-half cosmopolitans, and she is cherishing a

of a hurry as those who arrive later—and for a good reason: every woman of them has in her mind's eye a particular brass railing on the other side of the entrance doors which divides the orchestra chairs from the standees' quarters, the five-dollar-a-ticket elect from the one-dollar-and-a-half cosmopolitans, and she is cherishing a

of a hurry as those who arrive later—and for a good reason: every woman of them has in her mind's eye a particular brass railing on the other side of the entrance doors which divides the orchestra chairs from the standees' quarters, the five-dollar-a-ticket elect from the one-dollar-and-a-half cosmopolitans, and she is cherishing a

of a hurry as those who arrive later—and for a good reason: every woman of them has in her mind's eye a particular brass railing on the other side of the entrance doors which divides the orchestra chairs from the standees' quarters, the five-dollar-a-ticket elect from the one-dollar-and-a-half cosmopolitans, and she is cherishing a

of a hurry as those who arrive later—and for a good reason: every woman of them has in her mind's eye a particular brass railing on the other side of the entrance doors which divides the orchestra chairs from the standees' quarters, the five-dollar-a-ticket elect from the one-dollar-and-a-half cosmopolitans, and she is cherishing a

of a hurry as those who arrive later—and for a good reason: every woman of them has in her mind's eye a particular brass railing on the other side of the entrance doors which divides the orchestra chairs from the standees' quarters, the five-dollar-a-ticket elect from the one-dollar-and-a-half cosmopolitans, and she is cherishing a

of a hurry as those who arrive later—and for a good reason: every woman of them has in her mind's eye a particular brass railing on the other side of the entrance doors which divides the orchestra chairs from the standees' quarters, the five-dollar-a-ticket elect from the one-dollar-and-a-half cosmopolitans, and she is cherishing a

of a hurry as those who arrive later—and for a good reason: every woman of them has in her mind's eye a particular brass railing on the other side of the entrance doors which divides the orchestra chairs from the standees' quarters, the five-dollar-a-ticket elect from the one-dollar-and-a-half cosmopolitans, and she is cherishing a

of a hurry as those who arrive later—and for a good reason: every woman of them has in her mind's eye a particular brass railing on the other side of the entrance doors which divides the orchestra chairs from the standees' quarters, the five-dollar-a-ticket elect from the one-dollar-and-a-half cosmopolitans, and she is cherishing a

of a hurry as those who arrive later—and for a good reason: every woman of them has in her mind's eye a particular brass railing on the other side of the entrance doors which divides the orchestra chairs from the standees' quarters, the five-dollar-a-ticket elect from the one-dollar-and-a-half cosmopolitans, and she is cherishing a

of a hurry as those who arrive later—and for a good reason: every woman of them has in her mind's eye a particular brass railing on the other side of the entrance doors which divides the orchestra chairs from the standees' quarters, the five-dollar-a-ticket elect from the one-dollar-and-a-half cosmopolitans, and she is cherishing a

of a hurry as those who arrive later—and for a good reason: every woman of them has in her mind's eye a particular brass railing on the other side of the entrance doors which divides the orchestra chairs from the standees' quarters, the five-dollar-a-ticket elect from the one-dollar-and-a-half cosmopolitans, and she is cherishing a

of a hurry as those who arrive later—and for a good reason: every woman of them has in her mind's eye a particular brass railing on the other side of the entrance doors which divides the orchestra chairs from the standees' quarters, the five-dollar-a-ticket elect from the one-dollar-and-a-half cosmopolitans, and she is cherishing a

of a hurry as those who arrive later—and for a good reason: every woman of them has in her mind's eye a particular brass railing on the other side of the entrance doors which divides the orchestra chairs from the standees' quarters, the five-dollar-a-ticket elect from the one-dollar-and-a-half cosmopolitans, and she is cherishing a

of a hurry as those who arrive later—and for a good reason: every woman of them has in her mind's eye a particular brass railing on the other side of the entrance doors which divides the orchestra chairs from the standees' quarters, the five-dollar-a-ticket elect from the one-dollar-and-a-half cosmopolitans, and she is cherishing a

of a hurry as those who arrive later—and for a good reason: every woman of them has in her mind's eye a particular brass railing on the other side of the entrance doors which divides the orchestra chairs from the standees' quarters, the five-dollar-a-ticket elect from the one-dollar-and-a-half cosmopolitans, and she is cherishing a

over other people's shoulders—do enjoy themselves, there can be no doubt; or why do the same people go over and over again?

"I feel as if my back was broken," faintly remarked a delicate-looking woman at the close of a "Tannhäuser" matinee which lasted nearly four hours.

"Well, I hope you won't try it again," sympathetically returned a friend, who herself looked ready to drop. To her surprise, evidently, as well as the surprise of several bystanders, the quick answer was:

"Why, I mean to come next Saturday and the Saturday after that. I never feel a bit tired until the opera is all over."

Until this season, when the ungallant and much-anathematized Fire Department interfered, it was quite customary at the opera house for women to drop down comfortably on the floor between the act. Nothing, of course, could induce a woman who held a place at the rail to run the risk of losing it by going outside to camp on the stairs after the manner of some less fortunate standees. So they solved the problem by dropping down Turkish fashion just where they stood until the curtain went up again. But of late the awful edict has gone forth that no one may sit on the floor.

"Cracker down!" said Jennie, do hold that cracker down! The usher is looking this way," piped a voice the other day just after the curtain went down on a first act.

"Well, I don't care if he is! I am just starving," was Jennie's reply. And she added: "Do hold your muff up a minute and a shut off his view."

To hold a libretto and follow the score.

There is a libretto, and it is a libretto, which as a prudent forthright was tucked away in her jacket pocket, but she talks music, and music only, and that only between the acts.

"For goodness' sake, Jennie, do hold that cracker down! The usher is looking this way," piped a voice the other day just after the curtain went down on a first act.

"Well, I don't care if he is! I am just starving," was Jennie's reply. And she added: "Do hold your muff up a minute and a shut off his view."

To hold a libretto and follow the score.

There is a libretto, and it is a libretto, which as a prudent forthright was tucked away in her jacket pocket, but she talks music, and music only, and that only between the acts.

"For goodness' sake, Jennie, do hold that cracker down! The usher is looking this way," piped a voice the other day just after the curtain went down on a first act.

"Well, I don't care if he is! I am just starving," was Jennie's reply. And she added: "Do hold your muff up a minute and a shut off his view."

To hold a libretto and follow the score.

There is a libretto, and it is a libretto, which as a prudent forthright was tucked away in her jacket pocket, but she talks music, and music only, and that only between the acts.

"For goodness' sake, Jennie, do hold that cracker down! The usher is looking this way," piped a voice the other day just after the curtain went down on a first act.

"Well, I don't care if he is! I am just starving," was Jennie's reply. And she added: "Do hold your muff up a minute and a shut off his view."

To hold a libretto and follow the score.

There is a libretto, and it is a libretto, which as a prudent forthright was tucked away in her jacket pocket, but she talks music, and music only, and that only between the acts.

"For goodness' sake, Jennie, do hold that cracker down! The usher is looking this way," piped a voice the other day just after the curtain went down on a first act.

"Well, I don't care if he is! I am just starving," was Jennie's reply. And she added: "Do hold your muff up a minute and a shut off his view."

To hold a libretto and follow the score.

There is a libretto, and it is a libretto, which as a prudent forthright was tucked away in her jacket pocket, but she talks music, and music only, and that only between the acts.

"For goodness' sake, Jennie, do hold that cracker down! The usher is looking this way," piped a voice the other day just after the curtain went down on a first act.

"Well, I don't care if he is! I am just starving," was Jennie's reply. And she added: "Do hold your muff up a minute and a shut off his view."

To hold a libretto and follow the score.

There is a libretto, and it is a libretto, which as a prudent forthright was tucked away in her jacket pocket, but she talks music, and music only, and that only between the acts.

"For goodness' sake, Jennie, do hold that cracker down! The usher is looking this way," piped a voice the other day just after the curtain went down on a first act.

"Well, I don't care if he is! I am just starving," was Jennie's reply. And she added: "Do hold your muff up a minute and a shut off his view."

To hold a libretto and follow the score.

There is a libretto, and it is a libretto, which as a prudent forthright was tucked away in her jacket pocket, but she talks music, and music only, and that only between the acts.

"For goodness' sake, Jennie, do hold that cracker down! The usher is looking this way," piped a voice the other day just after the curtain went down on a first act.

"Well, I don't care if he is! I am just starving," was Jennie's reply. And she added: "Do hold your muff up a minute and a shut off his view."

To hold a libretto and follow the score.

There is a libretto, and it is a libretto, which as a prudent forthright was tucked away in her jacket pocket, but she talks music, and music only, and that only between the acts.

"For goodness' sake, Jennie, do hold that cracker down! The usher is looking this way," piped a voice the other day just after the curtain went down on a first act.

"Well, I don't care if he is! I am just starving," was Jennie's reply. And she added: "Do hold your muff up a minute and a shut off his view."

To hold a libretto and follow the score.

There is a libretto, and it is a libretto, which as a prudent forthright was tucked away in her jacket pocket, but she talks music, and music only, and that only between the acts.

"For goodness' sake, Jennie, do hold that cracker down! The usher is looking this way," piped a voice the other day just after the curtain went down on a first act.

"Well, I don't care if he is! I am just starving," was Jennie's reply. And she added: "Do hold your muff up a minute and a shut off his view."

To hold a libretto and follow the score.

There is a libretto, and it is a libretto, which as a prudent forthright was tucked away in her jacket pocket, but she talks music, and music only, and that only between the acts.

"For goodness' sake, Jennie, do hold that cracker down! The usher is looking this way," piped a voice the other day just after the curtain went down on a first act.

"Well, I don't care if he is! I am just starving," was Jennie's reply. And she added: "Do hold your muff up a minute and a shut off his view."

To hold a libretto and follow the score.

There is a libretto, and it is a libretto, which as a prudent forthright was tucked away in her jacket pocket, but she talks music, and music only, and that only between the acts.

"For goodness' sake, Jennie, do hold that cracker down! The usher is looking this way," piped a voice the other day just after the curtain went down on a first act.

"Well, I don't care if he is! I am just starving," was Jennie's reply. And she added: "Do hold your muff up a minute and a shut off his view."

To hold a libretto and follow the score.

There is a libretto, and it is a libretto, which as a prudent forthright was tucked away in her jacket pocket, but she talks music, and music only, and that only between the acts.

"For goodness' sake, Jennie, do hold that cracker down! The usher is looking this way," piped a voice the other day just after the curtain went down on a first act.

"Well, I don't care if he is! I am just starving," was Jennie's reply. And she added: "Do hold your muff up a minute and a shut off his view."

To hold a libretto and follow the score.

There is a libretto, and it is a libretto, which as a prudent forthright was tucked away in her jacket pocket, but she talks music, and music only, and that only between the acts.

"For goodness' sake, Jennie, do hold that cracker down! The usher is looking this way," piped a voice the other day just after the curtain went down on a first act.

"Well, I don't care if he is! I am just starving," was Jennie's reply. And she added: "Do hold your muff up a minute and a shut off his view."

To hold a libretto and follow the score.

There is a libretto, and it is a libretto, which as a prudent forthright was tucked away in her jacket pocket, but she talks music, and music only, and that only between the acts.

"For goodness' sake, Jennie, do hold that cracker down! The usher is looking this way," piped a voice the other day just after the curtain went down on a first act.

"Well, I don't care if he is! I am just starving," was Jennie's reply. And she added: "Do hold your muff up a minute and a shut off his view."

To hold a libretto and follow the score.

There is a libretto, and it is a libretto, which as a prudent forthright was tucked away in her jacket pocket, but she talks music, and music only, and that only between the acts.

"For goodness' sake, Jennie, do hold that cracker down! The usher is looking this way," piped a voice the other day just after the curtain went down on a first act.

"Well, I don't care if he is! I am just starving," was Jennie's reply. And she added: "Do hold your muff up a minute and a shut off his view."

To hold a libretto and follow the score.

There is a libretto, and it is a libretto, which as a prudent forthright was tucked away in her jacket pocket, but she talks music, and music only, and that only between the acts.

"For goodness' sake, Jennie, do hold that cracker down! The usher is looking this way," piped a voice the other day just after the curtain went down on a first act.

"Well, I don't care if he is! I am just starving," was Jennie's reply. And she added: "Do hold your muff up a minute and a shut off his view."

To hold a libretto and follow the score.

There is a libretto, and it is a libretto, which as a prudent forthright was tucked away in her jacket pocket, but she talks music, and music only, and that only between the acts.

"For goodness' sake, Jennie, do hold that cracker down! The usher is looking this way," piped a voice the other day just after the curtain went down on a first act.

"Well, I don't care if he is! I am just starving," was Jennie's reply. And she added: "Do hold your muff up a minute and a shut off his view."

To hold a libretto and follow the score.

There is a libretto, and it is a libretto, which as a prudent forthright was tucked away in her jacket pocket, but she talks music, and music only, and that only between the acts.

"For goodness' sake, Jennie, do hold that cracker down! The usher is looking this way," piped a voice the other day just after the curtain went down on a first act.

"Well, I don't care if he is! I am just starving," was Jennie's reply. And she added: "Do hold your muff up a minute and a shut off his view."

To hold a libretto and follow the score.

There is a libretto, and it is a libretto, which as a prudent forthright was tucked away in her jacket pocket, but she talks music, and music only, and that only between the acts.

"For goodness' sake, Jennie, do hold that cracker down! The usher is looking this way," piped a voice the other day just after the curtain went down on a first act.

ated behind that brass railing in another room; stony glances greet the usher less enough to make a sound as he threads his way out and in; woe to the man or the woman who unwittingly drops an umbrella or an opera glass.

The suburbanite is there, a host of her, and suburbanites are not so well up in the art of talking and listening at the same time as are the fashionables of New York, nor do they enjoy the exercise so much—at the opera. As a rule the woman willing to go to the opera, as many of them do, in order to reach the opera house in time, willing, too, to stand the livelong afternoon, is there to listen to the music, and for nothing else.

She may, it is true, on occasion serperitiously nibble at a biscuit, which as a prudent forthright was tucked away in her jacket pocket, but she talks music, and music only, and that only between the acts.

"For goodness' sake, Jennie, do hold that cracker down! The usher is looking this way," piped a voice the other day just after the curtain went down on a first act.

"Well, I don't care if he is! I am just starving," was Jennie's reply. And she added: "Do hold your muff up a minute and a shut off his view."